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ABSTRACT

A study of the nature and sources of films imported into Egypt is examined in this report. The first section of the report explores the social effects of imported films. The second section provides an overview of the effect and distribution of foreign films in Egypt. The third section analyzes the specific foreign films projected in cinemas or transmitted by television in Egypt over a three-month period. The fourth section describes the flow of foreign programs to the Egyptian Television Organization, the importation bases, and censorship rules. The fifth section details the conclusions of the study. (HTH)

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Communication and Society 7

IMPORTATION OF FILMS FOR CINEMA AND TELEVISION IN EGYPT

A study undertaken
under the supervision of

GEHAN RACHTY
and
KHALIL SABAT

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FOREWORD

The present study on the importation of films for cinema and television in Egypt is part of a series of case studies related to the structure, nature and flow of "transnational communication" and its socio-economic and cultural impact.

Having its own reputable film industry and television organization and being itself a film exporting country, Egypt was selected for this study, which was undertaken in 1979. However, the study shows that Egypt is heavily dependent on a small number of foreign companies, based in a few industrialized countries, which supply most of the films for cinema and television programming. The research emphasizes the need not only to examine the volume of imported communication material (a phenomenon already described in another UNESCO publication as "one way flow of information") but also the effects related to their content.

UNESCO would like to thank the authors, Professor Gehan Rachty and Professor Khalil Sabat of the Faculty of Mass Communication, University of Cairo, for their collaboration in undertaking this study.

The authors are responsible for the choice and the presentation of the facts contained in this publication, and for the opinions expressed therein, which do not necessarily represent the official Egyptian views or those of UNESCO.

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The Social Effects of Imported Films and Telefilms

1. The Nature of Flow of Cultural Materials

1.1. Introduction

For a quarter of a century the idea that dominated the international thinking about communications and cultural relations was that no barriers should prevent the flow of information among nations. The U.N. Conference on Freedom of Information in 1948 called freedom of information "one of the basic freedoms", and added that the free and adequate information was "the touchstone of all the freedoms to which the United Nations is dedicated". On that premise UNESCO established agreements to facilitate the free flow of information around the world.(1)

The idea of "flow" signifies the movement of communications in their widest sense to include information, ideas and entertainment within and between societies. However, in recent years, the issue of free flow has become more topical than ever. Support has grown for the idea that complete freedom of exchange in communication between nations unequal in economic strength may be harmful to the weaker societies, and that some action must be taken to balance these flows. To some extent the free flow of ideas and images increasingly become camouflage. Internationally, after 30 years of almost unqualified acceptance, the doctrine of the free flow of information is now increasingly on the defensive. This was reflected in a 1969 report of a UNESCO supported communications meeting, when James Halloran, director of the Center for Mass Communications Research in Leicester, England, said: "It is usually taken for granted that intercultural exchange and improved international understanding go hand in hand. What justification is there

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(1) RUBIN, Bernard, "International Film & Television Propaganda", in Wells (ed.) p. 232.

for this association? We are not entitled to assume that the latter will automatically stem from the former".(2) It is necessary to protect the cultural integrity of a nation against the erosive influence from outside.

This concern was raised by many UNESCO delegates who saw the imbalance in the flow of information as mainly a consequence of the control by a few powerful nations and institutions. They felt that information flow could only be effective if it travelled not only from developed countries to developing countries, but in both directions.(3) In general, criticism was implicitly directed against producers and distributors of films and television programs, and cultural invasions in other forms.

During the UNESCO's General Conference at Nairobi, in October-November 1976, a number of important questions were raised, among them:(4)

In whose hands are the media in the modern world? What are the sources of the information they transmit? In what directions does this information flow? Do not the scale, the power and the sophisticated technology of the modern media mean that mass communication is a privilege that only the rich countries can enjoy? Does this in turn imply a new form of domination, more subtle than its predecessors but terribly effective, nonetheless? If the flow of information is "one way only", what changes do the poor countries have of exercising a "right of reply"? What hopes are there of restoring the balance of communication and information on a world wide scale?

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(2) HALLORAN, James, "Mass Media in Society: The Need for Research". Reports and Papers on Mass Communications, No. 59 (UNESCO, Paris, 1970) p. 16.

(3) NAESSELUND, Gunnar, "UNESCO Conference: Balanced Communication", Intermedia. Vol. 2, No. 5, March 1975, pp. 16/18.

(4) UNESCO Courier, April 1977, p. 4.

It is obvious that communication trunk-road map of the world is definitely out of date. Founded by the master-builders of the colonial era through the networks of telegraphic cables, expanded by the dominance of radio between the World Wars and since then accentuated by the television and satellite dominant powers, it has yet to take into consideration the doubling over the past 25 years of the number of independent states of the world and their own communication needs.

At present, new technologies, products and systems of communication flow from "centers" of power to the "peripheries". The flow appears to some observers as a clash between mass mediated and "authentic" cultures. Therefore, the issue of transnational communication of ideas acquired a new importance to the developing countries which import a high percentage of film and telefilm from a number of rich countries.

1.2. Major Sources of Cultural Products: Multinational Corporations

The motion picture is a global art, and it is a global business. At present some 50 countries are regularly producing features length entertainment films (in all, around 4,000 a year) and the rest of the world depend on them for supply.(5)

Over 42 % of the total of the world's feature films are produced in the developing countries(6). There are some 25,000 movie-houses shared between almost 155 developing countries and territories. There is also a worldwide audience of 12 billion for movies of all countries. Of this total there are some 4 billion admissions to U.S. films. Costs of doing business abroad are exceptionally heavy and annual net revenue

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(5) UNESCO, "Film as a Universal Media", in Merril & Fischer (eds.), International and Intercultural Communication (N.Y., Hastings, 1976).

(6) BERWANGER, Dietrich, Mass Media Manual: Low Cost Film & T.V. Production in Developing Countries. (W. Germany, F.E.S. 1976) p. 11.

returned to the U.S. is approximately $ 400 million. This money goes to finance more production in the studios.(7)

External domination in cultural communication is achieved in many ways, but the essential prerequisite is the control of the message (image, information) production. In two of the most important media film and television, the pre-eminent role of a few Western industrial, capitalist states has been well documented. There is very small number of source countries accounting for a very substantial share of all international media influence around the world. These countries are primarily USA, Britain, France, F.R. of Germany, USSR, followed a long way behind by relatively minor centres of international media influence including Italy and Japan. If sources are identified only by country of origin, however, this obscures the fact that the real sources are even more limited, located as they are in a handful of giant media conglomerates, mostly American.

American films are shown in more than 100 other countries. About half of the theatrical revenues of U.S. film companies come from abroad.

Although television usually is considered as competing with motion pictures in U.S. (as in other countries), most T.V. programming is film, usually produced by the major film companies (some of which own television stations). Like theatrical films, these series are rented overseas by Hollywood companies and are permanent fixtures on many television sets abroad.(8) In this way telefilm is following the model provided by theatrical film. This is not surprising, the same companies are active in both fields. Therefore, we can say that the pattern of film trade is very similar to television program trade. Every discussion of the effects of motion picture must include consideration of television

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(7) VALENTI, Jack, "The Art and the Business of Films", International Educational and Cultural Exchange, Vol. XIII, Winter 1978.

(8) GUBACK, Thomas H., "The International Film Industry", in Gerbner, Mass Media Policies in Changing Cultures (N.Y.: John Wiley and Sons, 1977) p. 21.

because this medium, incorporating cinematography as it does, is the most efficient delivery system for bringing films to the masses of the world's population.

In the U.S. most of the same companies export both films and television programs and they dominate the international market. The American Motion Pictures Export Association offered this information:

> "American motion picture occupy perhaps half of the screen time of theaters of the world. Nearly half the theatrical revenues of MPEAA members is derived from foreign showing... In 1976, the gross foreign billings of our members from theatrical films and television programming came to approximately $ 700,000,000 with theatrical movies accounting for a little more than two-thirds. The foreign theatrical market represented 49.5 % of total film rental grosses.(9) For television the foreign market accounted for 23.4 % of grosses".

In addition to film exporting, U.S. companies control the bulk of worldwide film distribution which is particularly important since financing films is largely dependent on distribution guarantees.

Major American distributors are: Allied Artists, Avco Embassy, Metro-Goldwyn- Mayer, Paramount, Twentieth Century Fox, United Artists, Universal and Warner Bros. These companies are members of the Motion Picture Association of America (MPAA) and its foreign trade affiliate the Motion Picture Export Association (MPEA) as vendors of television programming overseas. They accounted for 80 % of the $ 84 million reportedly remitted by U.S. companies in 1972. As sellers of films for theatrical presentation, $ 258 million of revenue estimated to have

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(9) NORDENSTRENG, Kaarle, and SCHILLER, Herbert I., National Sovereignty and International Communication (N.J.: Norwood, Ablex Publishing, 1979) p. X; NIELSON, Richard B., "International Trade and Policy in Mass Media Materials: Television Programmes, Films, Books and Magazines, "Cultures", Vol. III, No. 3.

been remitted by American distribution abroad.

Therefore, multinational corporations are the global organizers of the world information and communication. The basic economic organizational unit in the modern world capitalist economy, according to Herbert Schiller, is the multinational corporation. A few hundred of these giant agglomerations of capital, largely American-owned, dominate the global market in the production and distribution of goods and services. Most significantly, this domination extends to the production and dissemination of communications cultural outputs as well.

According to George Gerbner, "in feature films a monopoly seller (the U.S. Motion Picture Export Association) sells to weak buyers who have inadequate supplies of locally made feature films".

"In television the typical situation is of a monopoly buyer (the State television network) confronting many sellers, all of whom are prepared to cut prices and some of whom may supply telefilm free".(10)

These business empires organize the world market as best as they can, subject of course, to the uneven and partial constraints of national regulations, often minimal, and differential levels of economic development in areas in which they are active.(11)

According to Herbert I. Schiller: "the cultural homogenization that has been underway for years in the U.S. now threatens to overtake the globe... Everywhere, local culture is facing submission from the mass produced outpouring of commercial broadcasting".(12)

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(10) GERBNER, G., Mass Media Politics in Changing Cultures (N.Y.: John Wiley and Sons, 1977) p. 7.

(11) SCHILLER, Herbert I., Communication and Cultural Domination (N. Y..: White Plains, International Arts and Sciences Press, 1976) p. 7.

(12) SCHILLER, Herbert I., "National Development Requires Some Social Distance", The Autioch Review, Vol. 29, Spring, 1967, pp. 63-67. SCHILLER, "The U.S. Hard Sell", The Nation, December 5, 1966, pp. 609-12.

American control of distribution extends within countries as well as between countries. For example 42 % of the revenues paid by film exhibitors in France were paid to American distributors, and in 1970, seven U.S. distributors received 84 % of the revenues from English film exhibitors.

In addition to exporting and distributing films, American companies are heavily involved in financing films produced in other countires and considered by foreign governments to be native produced and not subject of foreign screen time quota restriction laws. If the figures for American financially controlled films were added to the export figures, the U.S. predominance in the international film market would be revealed as even larger.

The reasons for U.S. predominance on the international television market are both historical and economic, having to do not only with production capacity, but also with the fact that the U.S. got off to a headstart. Until the early 1960's the U.S. had more television sets than the rest of the world together.

From the above it becomes clear that multinational corporations are the global organizers of the world information and communication systems. Their influence covers much more than messages and the recognizable circuits through which the messages flow. It defines social reality and thus influences the organization of work and the basic social arrangements of living.

1.3. Relevant Research

Very few attempts has ever been made to compare the television program structures of different nations, or to measure or study the flow of information among nations via the television screen.

Professor Nordenstreng, Dr. Varis and the Tampere teams drew a number of conclusions from their inventory of the compositions of television programmes, particularly from the point of view of programme

material imported to a country from outside, combined with a survey of the international networks for sales and exchanges of programme material for television.(13)

The television stations of nearly 50 countries were surveyed about their programme schedules, the sources of their programmes and the conduits through which international programme transactions were conducted.

This is the first comprehensive survey which makes it possible to form an idea of this important subject matter. The study reached the following major conclusions:

1) The U.S. has led markets in the mid-sixties by exporting more than twice as many programmes as well as all the other countries combined.

2) The production of television programmes for international distribution has primarily been aimed at making money. The commercial competition in the world market has led to concentration.

3) The effective distribution system of the Western countries, particularly of the U.S. created by the Hollywood film industry, makes it easy for a poor country to purchase cheap programmes which are delivered to them. Conditions for effective programme exchange through Broadcasting Unions do not yet exist in general.

4) Television stations in most countries of the world are highly dependent on foreign imported material. Some countries import over two-thirds of their programming.

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(13) NORDENSTRENG, Kaarle, and VARIS, Tapio, Television Traffic: A One Way Street: A Survey and Analysis of the International Flow of Television Program Material, Reports and Papers on Mass Communication, No. 70 (UNESCO, Paris, 1974).

5) Available studies about prime time programming tend to show that the proportion of foreign programme material is considerably greater in those hours.

6) Programme imports are heavily concentrated on serials, long feature films and entertainment shows. Greater selectivity is observable in some countries in the purchase of information-type programmes.

7) Most programmes in international distribution are tailored to satisfy audience tastes in the U.S., Canada, Western Europe and Japan where most commercial sales take place.

8) In the importation and exchange of newsfilm, the distribution is concentrated on three world wide agencies: Visnews, UPI-TN and CBS Newsfilm. A fourth major agency is DRAETES - F.R. of Germany.

It is clear from this study that the bulk of television programmes are produced by a few industrialized developed societies. Smaller and poorer nations import a good part of their daily schedule. For the less developed nations, regardless of their political independence, cultural dependence remains severe. There are two indisputable trends to be discovered in this international flow: a one-way traffic from the big exporting countries to the rest of the world, and the dominance of entertainment material in the flow.

Guback has studied the mechanism of U.S. private control over both the financing and the distribution of films worldwide: "In any respect", he writes, "American distributors constitute the single most important group in Europe, if not around the world. In fact, in Europe, the largest film companies are not actually British or French or Italian or German - nor even European. They are American".

In general international trends in film are, in fact, no different from what we have seen for television.

"The flow of films is founded on simple commercial imperatives.

What one nation exports and another imports is hardly based on any form of cultural policy. There is a strong position of American films on European screens at least during the last quarter of this century and a virtual monopoly on international distribution achieved by American companies. Furthermore, American companies are involved in the financing of European films". (14)

The results of these two studies re-inforce each other and emphasize the predominant position of American film and television material on the international market.

How can the one-way traffic in television programmes between the industrialized world and the developed world be redirected to become a multi-way traffic? To what extent is this prevented by the poorer quality of programmes produced in the developing world with its lack of economic resources, technological hardware and trained skills - and to what extent is it governed by the prejudices, news values and cultural stereotypes held by the industrial world?

These questions preoccupies the Asian regional meeting of the International Broadcasting Institute held in Singapore in 1973. While opinion varied on the relative importance of quality, it was generally agreed that more investment on programming was needed in the developing world. However, the difficulties inherent in finding the sort of massive subsidies required seemed inseperable. It was pointed out that other countries could not be expected to lower their standards in order to show programmes from Asian or other developing nations. On the other hand, there was a need to find ways of countering the prejudices of programme executives who could find excuses not to use material from the developing world, whatever its quality. In general, we can say that the problem requires a clear national communication policy in the developing countries.

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(14) GUBACK, Thomas H., The International Film Industry: Western Europe and America since 1945 (Bloomington: Indiana University Press, 1969).

It is noteworthy that broadcasting in developing countries is characterized by a lack of planning from "ad hoc" decisions, bureaucratic and political meddling and a total absence of a conceptual group of the role of broadcasting as a whole. This interest in communication policies of fairly recent origins is closely linked to a set of ideas about the relationship between communication and cultural power.

The communication/cultural component cannot be viewed as a marginal element in national policy formulations. What people believe, what they aspire to and what move them to act or not to act has special importance. To subject this to external influence and control is unacceptable. Yet this has been the rule till recently. Elihu Katz noted - at a 1973 symposium - that imported television programming in general and especially in the developing countries, was treated rather casually.(15) Planners are preoccupied with the importance of domestic production and they pay less attention to imported programmes. "Whatever attention is given to programming is given to domestically produced programmes. Purchased programmes are set aside as if they did not exist, and yet in fact they become 50 %, 60 % or 70 % of television schedule". This is because the problem of the purchase is not simply to buy programmes, it is to fill time. The obvious and only solution is to buy never ending series based on the formula of the American model.

The true social and political impact of imported programmes is far greater than might be inferred from the total amount of imported material. This is due to schedule placing of foreign programmes (in peak hours), to audience viewing habits, and the importation of film and programme ideas and formats. "Foreign programmes and films act as a model or "stimulus" for local translation. Salesmen for the international marketeers come equipped not only with packages of videotape

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(15) KATZ, Elihu, "Cultural Continuity & Change: The Role of Mass Media" in M. Tehranian et al., (Eds.) Communication Policy for National Development: A Comparative Perspective (London, Routledge and Kegan Paul, 1977).

but with catalogues of ideas which are also for sale.[16]

2. Disadvantages of the Imbalance in the Flow of Films & Telefilms

By no means everyone is satisfied with this lop-sided relationship between the producers and the purchasers of television programmes. The reasons could be enumerated as follows:

1) Some of these programmes have proved to be much more destructive of national development goals and national cultural integrity than supportive of their fulfilment.

2) Most of the programmes which are exported and which dominate the international market were intended to entertain viewers in their countries of origin and that their contents do not correspond to the needs of the societies which import them.

3) The exchange of programmes is governed by commercial considerations. Since their inception, the cinema and television were obliged in the majority of cases to adjust their activities in the light of commercial considerations. The need to attract a large audience has resulted in programmes which are designed mainly as entertainment.

4) Programmes are conceived as products and are addressed to "customers" rather than viewers.

5) And, finally, that the facile patterns of entertainment borrowed from elsewhere tend to stifle local initiative and diversity rather than promote them.[17]

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(16) CONTRERAS, Eduardo; LARSON, James; MAYO, John K.; SPAIN, Peter, "Cross-Cultural Broadcasting", (Paris, The UNESCO Press, 1976), p. 13.

(17) CASSIRER, Henry R.: "Bright Future for Radio" EBU Review, Vol. XXVII, Nov. 1976, p. 25.

By importing material to satisfy the immediate needs of the developing countries (filling the time), and by not making efforts meanwhile to develop their own production capabilities, these countries remain dependent on foreign materials. The needs of the developing countries reamin unmet and the perspectives of their communities are shaped by external or foreign sources. These imported programmes can undo all that is being inculcated in the schools and universities.

Unfortunately, developing countries end up transmitting many programmes which have no relevance whatsoever to their national aspirations, to their culture nor to the general enlightment of their societies. What aggravates the situation is the fact that television audience in these countries tend to be psychologically tuned to expect "canned" entertainment from abroad.

Foreign ideas, tastes, preferences and beliefs, foreign messages, imagery, life styles are being circulated in the developing countries and, equally important, globally imitated.

3. Means of Restricting Foreign Domination

Will this trend reverse? Some international experts suggest stricter control over transmission hours to minimize the need to fill the time. Governments of the developing countries are insisting that broadcasters sharply decrease the proportion of programmes which are purchased abroad. Peru, Nigeria and Algeria are ready examples.(18)

Some observers recommend discriminatory taxation against foreign media companies. Other suggest quotas and subsidy to local producers or media. The advantage of quotas is that they clearly articulate to a country's citizens what a government is doing. For example, in Bri-

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(18) KATZ, Elihu, "Can Authentic Cultures Survive New Media?" Journal of Communication, Vol. 27, No. 2, Spring 1977, p. 114.

tain the proportion of programmes purchased abroad by either B.B.C. or I.T.V. is limited by convention to 14 %.[19] Canada imposed a 60 % Canadian content requirement for Canadian programming.

However, because of economic disadvantages, domestic media producers often cannot invest the resources required to largest U.S. media companies. As in the case of Canada, citizens of the country may not consume the domestic media protected by the quota. In such a situation subsidies in the form of direct payments - as in the case of the English National Film Finance Corporation, the Canadian National Film Board, or the equivalent government organizations of many countries - can be made.

However, if grants are only given to "artistic" film makers, consumers may still patronize foreign media. For example, the government financed Canadian Film Board has received many international film awards, but rarely does the audience for Canadian Films approach those of the American popular films. As a result, despite large government subsidies, the canadian film market is still heavily dominated by foreign media companies. Also tax credits for investing in domestic media companies can help provide the resources necessary to compete against foreign producers.[20]

There is a case to be made, not so much for defense of national cultures by protectionist barriers to foreign materials, but rather for positive fostering of production capabilities to meet otherwise unmet needs. The building of studios, the establishment of training programmes, the subsidization of arts makes sense, but protectionism in this, as in any market, is generally a way of stifling development and reducing the prospects of meeting the consumer's needs. People who like and want the kind of material that is available from abroad are banned from getting it. That does not create an incentive to producing equivalent, but more locally relevant, material at home. On the contra-

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(19) KATZ, Elihu, (1977) op. cit., p. 115.

(20) NIELSON (1976) op. cit.

ry, it eliminates the need to compete for the local audience. An open market for foreign imports, on the other hand, is likely to demonstrate the existence of unmet demand, to offer models and a learning experience for domestic producers, and thus to result in a growth of local cultural expression.(21)

Hopes for a more balanced flow is built according to some observers, on the regional broadcasting unions, on more joint production of programmes and the development of new programming concepts. Whenever and wherever an indiscriminate "free flow of information" principle is recognized, formulation of national, cultural and communication policies will be needed. The technical and practical problems are important in the present day television industry, but the basic problem has been - and remains - the social and political role of television communication: What is the real communication policy regarding this medium in various societies?

It is acknowledged that there was an enormous difficulty in striking an appropriate balance between, on the one hand, freedom of information and, on the other hand, the need and moral obligation for the media to act responsibly, in order to prevent the many abuses of freedom.

One of the aims of having a free flow of information is to ensure a diversity of sources of news and opinions, but the problem for many countries is that their own economic resources are not sufficient to support strong local competing media, particularly when faced with the massive importation of programmes from foreign sources.

The principle of a free interchange of information and opinion simply cannot operate when certain countries lack the production capa-

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(21) DE SOLA POOL, Ithiel, "Direct Broadcast Satellites & the Integrity of National Cultures", in NORDENSTRENG, Kaarle, and SCHILLER, Herbert (eds.) National Sovereignty and International Communication. (N.J. Ablex Publishing, 1979), p. 143.

city to participate meaningfully in such exchange on an equal national basis.

Foreign Films in Egyptian Cinemas and on Television Screens

1. Brief Aperçu on the Inception of Movies in Egypt

The first motion picture was projected in Alexandria, Egypt, in 1896.

Following the success of this first show, some foreign traders started importing other films and built cinemas. In 1908, five cinemas existed in Cairo, three in Alexandria and one each in Port-Said, Assiut and Mansourah, which projected foreign films.

The film industry started in Egypt in 1927, with the establishment of the first motion picture company. The Misr Movie Studio, set up in 1935, contributed to the development of the Egyptian film industry, by making available producers and production units. Yet, the Egyptian market still relied on foreign movies, because the number of films produced locally, could not meet the needs of the domestic market on the one hand, and, on the other, the large foreign community living in Egypt created a wide demand for foreign movies.

During World War II, the increase in movie audiences encouraged the production, locally, of a greater number of films, despite a shortage in raw-material films and restrictions imposed by British military censorship. This era witnessed a great evolution in foreign film importation.

From 1946 to 1951, Egyptian versions of foreign films were produced: "The Thief of Bagdad", "A Thousand and One Night" and the "Jungle Book".(1)

Following the advent of the 23rd of July of 1952 Egyptian Revolu-

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(1) SAAD, Abdel-Moneim, "Fifty Years of Egyptian Films", Cairo, 1977, p. 42.

tion, attempts were made to encourage local film production and curb the importation of foreign films, but this aim has not been achieved to this very day.

2. The Quantitative Effect of Foreign Films in Egyptian Cinemas

Since the inception of cinema in the country, Egypt has relied on importation of foreign films. From 1965 to 1969, the Egyptian market met its need by importing 80 to 89.7 % of foreign films. This fact emphasizes the excessive reliance on foreign films which constitute an intellectual and cultural invation. During this period, the locally produced films represented 10.3 % of all films projected in 1965 and rose to 15 % in 1966.

According to statistical data, the United States was the main source of foreign films projected in Egypt, from 1965 to 1969: 46 % at its lowest, in 1969, and 71 % at its highest in 1971. American films represented 64.5 % of all foreign film imports during that period, followed by Italian films (11.3 %), French (8.5 %), British (6 %), Russian (4 %) and Indian (2.5 %).

From 1969 to 1975, the Arab Republic of Egypt imported its films from various sources, but the United States was still its main supplying source, with 336 films in addition to those that have no identifiable origin, but primarily originate from the United States.

Out of the 1074 films imported by Egypt from 1969 to 1975, the United States held first position with 336 films, followed by Italy (125), Britain (110), the Soviet Union (58), France (49), India (40), Lebanon (32), Syria (17), Hong-Kong and Japan (6 each), German Democratic Republic and Mexico (3 each), Algeria, Pakistan, Yugoslavia, Hungary, Sweden, South Africa (1 each), besides 189 of joint production and 94 unidentified origin.

It does appear that Egypt imports its needs in films from Western Europe and the United States, rather than from the Soviet Union and the "Eastern bloc" countries.

3. Distribution of Foreign Films in Egypt

Film distribution means its marketing and readying it for projection, following modification and technical improvements, and the securing of the relevant authorization from the Censorship Department, for its distribution and public projection. Film distribution, its marketing or public projection, is carried out either on a sale basis or against a percentage of profits yielded.

Several organs deal with film distribution:

- A distribution Section or Office.
- A section within production companies or big studios or attached thereto, which is responsible for film distribution and exploitation, following up deals with cinemas' owners, supervises films sale or rental.
- A distribution company, office or agency.
- An organ independent of the company or studio producer of the motion picture, which is entrustred with film distribution against a fixed percentage of revenues. Such organs might contribute to the financing of the film and follow up its production and, usually, liaise between producers and cinema owners.
- A distribution organization. An organization which distributes films and exploits them within and outside of the country. These organizations are commonly found in Socialist countries, where the film industry is owned by the State, which guides and orients it.

Whatever the distribution source, any motion picture has a distributor and the distribution process entails the conclusion of an exploi-

tation contract, the provision for exploitation rights and the distributor percentage.

4. The Distributor

He is responsible for distribution, concludes contracts with one or several producers or companies to distribute one or several films locally or at world level. The distribution process is regulated by a contract concluded between the producer, the distributing organ and the cinema owner, which spells out exploitation rights - rights granted by the producer or the producing company to the distributing company, office, section or organization to exploit the film through sale or rental agreed upon by the concerned parties.

The contract also indicates the distributor share or the percentage to which the distributor or distributing organ is entitled, usually 15 % of film revenues, in addition to loan interest if the distributor has granted to the film producer or owner a loan during production. This is the distributing process for a locally produced film.

The distribution or marketing of imported foreign films involves an importation process - agreement with the foreign producer on domestic distribution - after which the film is distributed to a local cinema. Any foreign film projected on Egyptian screens undergoes several phases, including in importation through a local or foreign producer or distributor and, finally, the choice of a cinema for projection.

Whatever its economic, political or social system, any country determines the rules governing the importation of foreign films and sets the criteria for their approval or rejection, in the light of society's traditions and taking into account the protection of the local film industry.

5. Rules Governing Fiction Film Importation in Egypt

Film importation in Egypt is governed by a number of administrative rules and regulating legislations which can be summed up as follows:

1) Each producer of an Arabic-speaking film shall have the right to import three foreign films.(2)

2) Imported foreign films may not exceed 300 annually, provided that they conform to the cultural and scientific needs of society and to its traditions; that they enlighten the people about world intellectual trends which comply with the development of the country, its aspirations for progress, its respect for liberty, justice and spiritual values and their genuine inclination towards socialism; that they promote scientific progress and research which contribute to the welfare of mankind and its prosperity, that they enhance spiritual incentives, ethical and general humanitarian values, extol valor and the spirit of sacrifice in the interest of lofty ideals, and that they redress social ills and deviations that beset mankind. No film may be rejected on principle, because any type can rise to great artistic and humanitarian heights as it can sink to abysms of inanity and superficiality; the criteria is the quality of art and the humanitarian aspect of the content.

3) The importation of some types of films shall be prohibited: films depicting violence, crime, sexual promiscuit youth deviations which seek a cheap suspense and commercial gains. Shall likewise be banned: films that portray intolerance, racial discrimination, senseless adventuring or topics that ran counter to the political system of the State and its basic values and any other film which does not aim at a sound constructive criticism or provide humanity with a sounder outlook at life.

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(2) Decree by the Minister for Culture and Information of October 12, 1971, "Al Wakaei al Masriya".

4) The Soviet Export Film Organization has been authorized to import Russian films.

5) Offices of American companies shall be authorized to import films that are produced by firms owned by them, films that they have helped produce or distribute and films that they have the exclusive right to distribute.

6) Private sector producers shall be authorized to import three foreign films for every Egyptian film produced. Import permits shall be delivered upon submission of the authorization issued by the Censorship Department of Artistic Material, allowing the projection of the film, provided that the import/export regulations stipulated by the Ministry for Economy and External Trade - in accordance with the context of the monetary policy of the State - have been taken into account.

7) The film import/export permit committee (established on June 5, 1971, under the Chairmanship of the Chairman of the Board of Directors of the Egyptian General Organization for Motion Pictures) may authorize the importation of one three above-mentioned films, provided that the Censorship Department of Artistic Material and the Egyptian General Organization for Motion Pictures have approved the story, script and dialogue of the Egyptian film, that agreement has been reached with the concerned studio, artists and technicians, and that production has effectively started.

Authorization to import the other two films may be granted only after the Censorship Department of Artistic Material authorizes the projection of the Egyptian film. The regulations have been enforeced as of July 10, 1971, and the Egyptian General Organization for Motion Pictures has been allowed to import the films needed to meet the requirements of domestic markets.(3)

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(3) Decree by the Ministry for Culture & Information of October 25, 1971.

8) The importation of karate and indian films was linked to the exportation of Egyptian films as follows:

- the authorization to import one of the above-mentioned films shall be against the purchase of exploitation rights of an Egyptian film by the country producing the imported film;

- the minimum purchase price of the Egyptian film shall be £ 2.000 for Hong-Kong and £ 500 for India;

- none of these films shall be projected on Egyptian screens unless the Egyptian General Organization for Motion Pictures, Theatre and Music, is notified by an Egyptian Bank certificate that the purchase price of the exported Egyptian film has been settled in full;

- the importation of more than five karate and five Indian films throughout the year - the year starts on January 1st - shall not be authorized;

- the importation of more than one film of each of the two above-mentioned types over three years shall not be authorized;

- the dates, conditions and projection fees of the above-mentioned films must be approved by the General Organization for Motion Pictures, Theatre and Music, and the Organization shall determine the cinemas which will project these films.(4)

9) The importation or projection of karate, samouraî, and all similar films shall be prohibited throughout the Arab Republic of Egypt.(5)

Distribution or marketing of foreign films in Egypt - in other terms, their importation, distribution and projection in Egypt - are

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(4) Decree of the Minister of Culture & Information of March 10, 1973.
(5) Decree of the Minister of Culture & Information of May 2nd., 1974.

entrusted to organs that can be classified under the following categories:

1) The Distribution Sector at the Organization for Motion Pictures, Theatre and Music, a branch of the Egyptian Ministry for Culture (it represents the public sector of the Egyptian Film Industry).

2) Distribution services or sections within production companies which deal in film distribution, in addition to production.

3) Egyptian distribution companies or agencies, specialized in film distribution in Egypt and throughout the Arab world.

4) Branches or offices of foreign companies or organizations in Cairo; branches which are attached to distribution sections within production companies or studios producing the imported films, or branches of major distribution companies or agencies abroad. They are usually established in capitalist countries: branches of Metro Goldwyn Mayer, Fox, Warner, United Artists, Paramount and other major firms, entrusted with the distribution of these companies' production.

5) Branches and offices of foreign production and distribution organizations controlled by the Government or the public sector in socialist countries, ex.: the Soviet Export Film Organization in Cairo.

6. Rules Governing the Projection of Foreign Films in Egypt

When the film has been purchased, cleared through customs and brought into the country, this still does not signify that its public projection has been authorized. Whoever imports a film, whether production company, distribution company or agency, branches or offices of

foreign production and distribution companies, the Distribution Section at the Egyptian Organization for Motion Picture and Theatre, must secure a permit from the General Censorship Department of Artistic Material authorizing its public projection in Egypt. Authorization might be denied or granted after the deletion of some scenes.

Representatives of the Censorship Department or officials from the Foreign Film Section must view the film and submit a written report on the decision taken: whether it can be projected as a whole, whether some scenes must be deleted or whether it should be prohibited; will it be classified "for adults only" or released "for all ages".

There are a number of rules and criteria which govern the projection or foreign fiction films and their position as regards Egyptian film in cinemas.

The 1971 law enacted to regulate film projection defines Egyptian films as follows: "Originally Arabic speaking films, produced with 100 % or with at least 50 % of Egyptian capital, which do not include short advertising information or guidance films or imported foreign films".

This law has regulated film projection (Egyptian and imported films) in Egypt as follows:

1) Cinemas in Egypt shall devote - each season - a period not under one week to the projection of Egyptian films. The year shall be divided into three seasons starting on: September 1st., January 1st. and May 1st. This provision shall not apply to the advertising delay which falls during one of the above-mentioned seasons, if it exceeds a period of two months.

2) Cinemas shall project Egyptian films: newsfilms, cultural or guidance films, if the Ministry for Culture so decides and at the time it so determines.

3) The Minister of Culture shall be empowered to enact decrees needed to regulate the projection of Egyptian and foreign films in public cinemas and, in this regard, he shall fix the dates and determine conditions and projection fees of these films, without prejudice to the previous provisions.

4) Litigations ensuing from the implementation of provisions of this law shall be brought before a committee established by a decree issued by the Minister of Culture, which also determines the procedure to be followed as well as the dues that should be paid by the appellant, provided that they do not exceed L.E. 5(*) (five Egyptian Pounds). (The Director of the Legal Opinion & Legislations at the State's Council shall chair this committee which shall rule on any dispute arising out of the implementation of the provisions of this law and its by-laws).

5) The cinema manager who contravenes the provisions of this law or its by-laws shall pay a fine not under Egyptian Pounds 200 and not exceeding Egyptian Pounds 500. Should he recidivates within five years of the first offence, he shall be fined a sum not under Egyptian Pounds 400 and not over Egyptian Pounds 1.000. It shall be possible in all cases to order the closing of the cinema for a period not less than a fortnight and not more than two months.

Legal proceedings to ensure the implementation of the law shall be instituted only if the Minister of Culture gives his approval after seeking the advice of the Committee refered to in the previous article.

This law empowers the Minister of Culture to evolve the rules governing film importation and exportation - type and quantity - taking into account the import/export regulations stipulated by the Ministry for Economy and External Trade in accordance with the monetary policy of the State.

(*) Official rate: one Pound: US$ 2.40.

The decree issued by the Minister of Culture, on October 25, 1971, authorizing the importation of 300 foreign films annually, authorizing, as well, the Egyptian Organization for Motion Pictures to import the films needed to satisfy the requirements of domestic markets, also stipulated the following rules to regulate fiction film projection, in general, and foreign film projection, in particular:

1) The projection of an Egyptian film in any of the cinemas throughout the Arab Republic of Egypt shall not be stopped, as long as the film yields a minimum with a ceiling of Egyptian Pounds 1.800.

2) The net profits (net of gross receipts after deduction of the entertainment tax and related dues) of the first showing of an Egyptian film may not yield profits under 45 % of net receipts, as of the beginning of the fourth projection week.

3) All cinemas of the Arab Republic of Egypt shall project Egyptian films on the occasion of the two Bairam feasts, if domestic production suffices.

This decree was enforced by the Film Import/Export Permit Committee and by the General Censorship Department of Artistic Material.

Moreover, in order to limit and regulate the projection of karate and Indian films, the Minister of Culture issued a Decree on March 10, 1973, prohibiting the projection of more than one karate and one Indian film at one time, limiting projection to a maximum of five weeks whatever the receipts yielded.

Without prejudice to the previous provisions, it was stipulated that the dates, conditions and projection fees would be determined with the approval of the General Organization for Motion Pictures, Theatre and Music which owns the cinemas.

Despite a previous decree which devoted three cinemas to the projection of Arabic speaking films, the Minister of Culture & Information

decreed on May 7, 1973, that these three cinemas could project foreign films during the months of May and June, as well as more than one karate or Indian film at one time in May and June only.

On September 16, 1973, the Minister of Culture & Information decreed that the provisions of the decree issued on March 10, 1971, would be enforced only by twelve cinemas in Cairo and six in Alexandria.

Rules governing fiction film projection, in general, and foreign film projection, in particular, were further modified by the decree issued by the Minister of Culture & Information on December 31st., 1973, which comprised the following provisions:

1) The General Organization for Motion Picture, Theatre and Music, shall fix the dates, and determine conditions and projection fees of Egyptian and foreign films in the cinemas of the Arab Republic of Egypt throughout the year, including the period of the two Bairam feasts.

2) Egyptian films shall be given priority as long as domestic production can meet local requirements; cinemas shall implement the projection programmes prepared by the Committee referred to above and notify said Committee in writing that they have done so.

3) Projection of any Egyptian film shall not be stopped in any first class cinema as long as it yields the minimum receipts quoted for each cinema, provided that it shall not exceed Egyptian Pounds 1.600 weekly. If, in the first four days, the film does not bring in 50 % of minimum receipts, it shall be withdrawn at the end of the week.

4) Receipts yielded by the first showing of an Egyptian film may not be under 45 % of net revenues, as of the beginning of the fourth week (gross revenues after deducting entertainment tax and related dues).

5) 19 cinemas in Cairo and 12 in Alexandria have been classified first class cinemas.

Less than a year later, a decree was issued on May 2nd., 1978, by the Minister of Culture providing new regulations for Egyptian and foreign film projection, giving priority to the Egyptian over the imported film and assigning cinemas for Egyptian films projection, with a view to projecting the Egyptian film industry.

This decree abolished the previous one, issued on December 31st., 1973.

The new decree prohibited the projection of any karate, samouraï or similar films throughout the Arab Republic or Egypt and stipulated the following regulations in respect of film projection:

1) Cinemas in the Arab Republic of Egypt shall devote the period of the two Bairam feasts to the projection of Egyptian films and, throughout the year, priority shall be given to Egyptian films. No foreign film shall be projected as long as domestic production satisfies local needs.

2) One of two films projected in a single programme shall be an Egyptian film.

3) The following rules shall apply to the projection of Egyptian films in first class cinemas:

First week	55% for film	45% for cinema
Second week	50% for film	50% for cinema
Third week	45% for film	55% for cinema

4) The Egyptian film shall not be withdrawn as long as it yields weekly the minimum receipts quoted for each cinema. If receipts of the first four days amount to 50 % of minimum receipts quoted, the film shall not be withdrawn at the end of the week. If it does not yield this minimum, it shall show for another week only, provided the distributor guarantees minimum returns to the cinema. Under no circumstances shall any Egyptian film be projected in any first class cinema

in Cairo and Alexandria for more than 17 weeks, whatever its receipts may be.

5) The dates for the first showing of films shall be fixed on the basis of an agreement reached between the cinema and the film distributor, and the cinema shall send to the Egyptian General Organization for Motion Pictures, Theatre and Music, copy of that agreement. Cinemas shall carry out any programme prepared by the Organization on the occasions of official or national days, even if this entails a modification of original programmes.

6) Two films by the same producer shall not be projected successively during the period of the two Bairam feasts.

7) The provisions of this decree shall be applied by all first class cinemas.

8) By virtue of a decree by the Minister of Culture, exceptions shall be allowed for certain films if they are deemed to be of a high technical level or address themselves to national objectives.(6)

7. Flow of Foreign Films to the Egyptian Television Organization

Foreign telefilms represent a substantial percentage of programme material imported by the Egyptian Television. We will deal with this film flow forthcoming from all countries, since the inception of the Egyptian Television to the end of 1978.

We shall divide these statistics over two periods of time: the first from 1960 - date at which television became operational - to 1968, a period during which there was no censorship unit at the Television.

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(6) Archives of Censorship Department of Artistic Material, 1979.

The second, from 1969 to the end of 1978, a period at which a censorship section was established, which checked foreign films, cleated them as regards censorship, technical and programming aspects, and notified foreign companies that it had authorized importation. Before the establishment of that section, there was no clear-cut criteria for film importation.

From 1960 to 1968, telefilms imported from Western Europe and the United States exceeded the number of those originating from Eastern Europe and China:

- 1.757 from the United States, Britain, France and the Federal Republic of Germany out of a total of 2.753 telefilms (63.8%), whereas only 918 were imported from the "Eastern Bloc" and the Soviet Union (33.3%). 78 films were imported from other countries (Greece, India and Yugoslavia) (2.8%).

The United States is the main supply source of telefilms to Egypt: 1.642 (59.6%) of all foreign material transmitted by the Egyptian television from 1960 to 1978, followed by the Soviet Union (441 or 16%), Czechoslovakia (172 or 6.2%) and the German Democratic Republic (134 or 4.8%). Telefilm importation reached a peak in 1965, with 731 films. During that year, 478 telefilms were imported from the United States and 124 from the Soviet Union.

1960 was a year during which telefilm importation was at its lowest.

There is a certain degree of balance between importation from Western countries (63.8 %) and importation from Eastern countries (33.3 %), which enables the transmitting of various cultures.

The highest percentage of Soviet telefilm importation was reached during that period, which confirms the close links existing between the political trend of a country and its information policy.

From 1969 to 1978, the pattern of telefilm importation from the United States was as follows:

1) The bulk of American telefilms were imported from M.C.A. 229 (or 35.2% of total film imports), followed by Metro Goldwyn Mayer 164 (or 25.2%), Columbia 141 (or 21.7%), C.I.C. 40 (or 6.1%), Paramount 33 (or 5%), A.B.C. 21 (or 3.2%), Motion 7 (or 1%) and finally Fox 1 (or about 0.1%).

2) Importation of telefilms from a given country is linked to the political trend of the importing country. This is illustrated by the fact that, in 1969 and 1970, the Egyptian Television did not import any telefilm from the United States. Importation from the United States increased over the following years and reached a peak in 1978 with 178 telefilms or 97.3% of all films transmitted during that year.

As regards telefilms imported - from 1969 to 1978 - from Western countries, excluding the United States, the following conclusions are reached:

1) That 119 or 10.4% of all foreign films transmitted during that period were imported from the United Kingdom, the Federal Republic of Germany, France, Spain, Italy and Japan.

2) France heads the list of exporters of telefilms to the Egyptian Television: 42 (or 35.2%) of the total number of telefilms imported from Western countries, followed by the United Kingdom 38 (or 31.9%), the Federal Republic of Germany 25 (or 21%), Italy 7 (or 5.8%), Spain 5 (or 4.2%) and finally Japan 2 (or 1.6%).

3) Telefilm importation from Western countries reached a peak in 1970 with 60 films: 28 from France, 14 from the United Kingdom, 9 from the Federal Republic of Germany, 7 from Italy and 2 from Japan, because no telefilm was imported from the United States during that year. Telefilm importation from Western countries - excluding the United States - was at its lowest in 1976 and 1977, with two films only, due to subs-

tantial imports from the United States.

4) The Egyptian Television did not import any telefilm from the above-mentioned countries in 1978, with the exception of Spain which delivered 5 telefilms.

Consideration of the import pattern of telefilms forthcoming from Socialist countries - the Soviet Union, the German Democratic Republic, Poland, Rumania, Czechoslovakia, Korea, Hungary, China and Bulgaria - from 1969 to 1978, yields the following conclusions:

1) From 1969 to 1978, the Egyptian Television imported from Socialist countries 330 telefilms (or about 28.9%) of the total number of telefilms transmitted in Egypt during that period.

2) The German Democratic Republic heads the list with 107 (or 32.4%) of the total number of films originating from the "Eastern bloc" during that period, followed by the Soviet Union 102 (or 30.9%), Hungary 41 (or 12.4%), Czechoslovakia 33 (or about 10%), Poland 28 (or about 8.4%), Rumania 10 (or about 3%), Bulgaria 5 (or about 1.5%), then China and Korea with two telefilms each (about 0.6%).

3) 1969 was a peak year for telefilm importation from the above-mentioned countries: 102 (or 30.8%) of total imports by the Egyptian Television during that period. The Soviet Union holds first position with 48 telefilms, followed by the German Democratic Republic 26, Poland 13, Czechoslovakia 9, Hungary 4, Bulgaria 2.

1970 was also a good year with 98 telefilms or 29.7% of total imports, broken down as follows:

The Soviet Union 33, the German Democratic Republic 26, Poland 18, Czechoslovakia and Hungary 8 each, Rumania and Bulgaria 2 each and China 1.

Then imports from Socialist countries started dwindling: 1971 (54),

1972 (45), 1973 (19), 1974 (11), 1976 (1), and none in 1975, 1977, 1978, due to a greater reliance on films originating from USA and Western countries, whereas in 1969 and 1970, there was a greater reliance on telefilms from Socialist countries.

There is a clear link between imports from Socialist countries and the political trend of the State. Suffice it as proof that, in 1969 and 1970, when good political and economic relations prevailed, imports from Socialist countries increased, whereas, in 1977 and 1978, when political and economical relations between the Arab Republic of Egypt and the Soviet Union deteriorated, imports from the Eastern bloc dwindled.

As regards imports from Yugoslavia, Thailand, New Zealand and Mexico, the following conclusions were reached:

1) From 1969 to 1978, 41 telefilms (or 3.6%) of total imports were exported by these countries.

2) Among these countries, Yugoslavia ranked first with 19 telefilms (or 46.3%) of total imports, followed by Mexico 11 (or 26.8%), Thailand and New Zealand 4 each (or 9.7%) and finally India 3 (or 7.3%).

3) The peak year for importation from that group of countries was 1970 with 24 telefilms or 58%, followed by 1974 11 (or 26.8%), 1971 5 (or 12.2%) and, finally 1969, 1 only (or 2.4%).

These countries did not export any telefilm to Egypt in 1972, 1973, 1974, 1976, 1977 and 1978.

Analysis of Foreign Films Projected in Cinemas or Transmitted by Television in Egypt (April, May and June 1979)

1. Origin and Nature of Foreign Films Projected in Egyptian Cinemas

(i) The percentage of films imported from the United States for projection in cinemas and transmission by television in the Arab Republic of Egypt is higher than that imported from any other country.

26 out of 45 motion pictures (57.8% of total imports) projected in Egyptian cinemas during the analysis period, originated from the United States. Second came Western Europe with 10 films or 22.2% of films projected during the analysis period: 3 from the United Kingdom, 2 each from Italy and France and 3 joint productions. 7 motion pictures were imported from Asia (or 15.6%) of total imports: 5 from Hong-Kong and 2 from India, and only two films from the Soviet Union (or 4.4%).

Hence, imports from the United States exceed by far imports from any other country, indeed from any other geographic region.

(ii) The percentage of films imported from the Third World - Yugoslavia, Thailand, New Zealand, Mexico - is lower than that of films imported from Western Europe or the Socialist Bloc.

The content analysis indicates that the lowest percentage of motion picture imports is that from the Third World. Only 2 films during the analysis period from India (or 4.4%), of total imports, whereas, Western countries, excluding the United States, exported 10 films (or 22.2%). The "Eastern Bloc" accounts for 4.4%, 2 films

only from the Soviet Union.

Hence, the lowest percentage of film imports is that from the Third World countries, namely 4.4%, exactly as much as the Socialist countries.

(iii) Film imports are affected by economic, political and cultural relations existing between Egypt and other countries. Closer economic, political and cultural relations entail an increase in imports.

Closer economic, political and cultural relations affect the volume of imports from a given country. There is no doubt that, in recent years, links between the Arab Republic of Egypt and the United States and Western European countries have become increasingly interwoven, whereas relations with the "Eastern Bloc" weakened and, consequently, film imports from these countries dwindled.

During the analysis period - April, May and June, 1979 - out of 54 films projected in first class cinemas, 26 films (or 57.8%) of total imports originated from the United States, 10 (or 22.2%) from Western Europe, 3 from the United Kingdom, 2 each from Italy and France and 3 joint productions.

7 films (or 15.6%) of total imports from Asian countries, 5 from Hong-Kong and 2 from India and, in last position, the Socialist countries, 2 films from the Soviet Union (or 4.4%). The two Soviet films were projected because the Soviet Union rented a cinema for that purpose.

(iv) The content of films imported from the United States and Western Europe are of an entertainment nature, suspense

and detective films, whereas films imported from the "Eastern Bloc" are cultural and propaganda movies.

During the analysis period, 13 detective films were projected out of 45 (or 29%) of total imports. The United States is the main supplying source for that type of films with 10 suspense and detective films (or 77%) of those projected during the analysis period, in addition to 3 war films imported by Egypt.

Egypt also imported from the United States one historic film, a comedy, one science fiction, a romance, two melodramas, seven films on social and philosophic topics and one drama.

From Western Europe, Egypt imported 3 suspense and detective films, one horror film, two war films, one historic film, one drama, one on a social topic and one on love and sex. As regards the two films imported from the Soviet Union, one was on a social topic and the other a romance.

Hence, all suspense and detective films are imported from the United States and Western Europe: 13 (or 29%) of films projected during the analysis period, the remaining movies are of an entertainment nature: two comedies, one on sex, two historic films, five war films, one drama and eight on social topics.

(v) The leading part is usually that of a bachelor, middle-aged (30 to 50 years old), with an academic degree and in assign- income bracket.

The content analysis of imported films indicate that, in 35 films (77.8%), the leading part was that of a man 35 years old, and that of a woman in 10 films (22.2%). The leading part in 24 films (53.3%) was that of a bachelor, that of a married man in 13 films (28.9%), that of a divorcé in 4 films (8.9%) and that of a widower in 4 films (8.9%).

As regards age groups, no film dealt with 15 year-old; 20 films addressed themselves to the 15/30 age group (44.4%), 22 to the 30/50 (49%) and 3 (6.6%) to the age group above 50.

With regard to academic degrees, 27 films (60%) dealt with university education, 15 (33.3%) with intermediate education and 3 films (6.6%) with primary education.

In respect of income brackets, 18 films (40%) were about high-income brackets, 23 (51.8%) about middle-income brackets and 4 (8.9%) about low-income brackets.

(vi) <u>The leading part in imported film is usually that of a military man or policeman, and his personality displays positive rather than negative characteristics: he seeks objectives in the interest of society rather than harmful goals, and he usually attains the aims for which he is striving</u>.

The content of imported films projected during the analysis period indicates that the leading part is mainly that of a military or professional man - 9 films each category (or 20%) - policemen in 7 films (15.6%), student in 4 films (8.9%), illegal activities in 3 films (6.7%)- entertainer, artist, trader, civil servant and housewife in two films each (4.4%), non-professional one film (2.2%), other professions not previously listed 4 (or 8.9%).

Characteristics of the leading part were divided into positive and negative characteristics. The most salient positive characteristic was intelligence (35 films or 77.8%), followed by energy (34 or 75.6%), self-assurance (34 or 75.6%), courage (33 or 73.3%), social spirit (30 or 66.7%), truthfulness (28 or 62.2%), goodness and persistence (27 each or 60%), civility (58.9%), mercy (57.8%), attractiveness (55.6%), normality, neatness, dignity (53.3%), rationalism (51.1%),

trust (44.4%), integrity, gaiety, individualism (42.2%), tolerance (37.8%), precision (35.6%), altruism (33.3%), piousness (22.2%), generosity (13.3%) and creativity (11.1%).

Positive characteristics, as a whole, account for an average of 50.8% and, in relation to negative characteristics, for 78.8%.

Self-restrictiviveness and impulsiveness head the list of negative characteristics (12 films or 26.7%), gloominess (11 or 24.4%), cruelty, abnormality and suspicion (10 or 22.2%), exaggeration (20%), fanaticism (17.7%), lies, selfishness, viciousness (15.5% each), stupidity, impiousness, uncertainty (13.3%), non-creativeness, carelessness (11.1%), messiness, untrustworthiness, cowardice (8.9%), inferiority complex, backwardness, unsociability (6.7%), laziness (4.4%), repulsiveness and avarice only once.

Negative characteristics, as a whole, account for an average of 13.7% and, in relation to positive characteristics, for 21.2%.

Thus, the leading part displays 78.8% of positive and 21.2% of negative characteristics.

As regards objectives, love and sex head the list (9 films or 20%), followed by respect for legality (6 or 13.3%), patriotism (5 or 12.1%), integrity, charity, goodness, wealth and material objectives (8.9%), ambition, force, family relations, marriage, revenge and other objectives (4.4%), scientific objectives (2.2%). It is noteworthy that beneficial objectives recur more often than harmful goals.

As regards ways and means whereby to attain objectives, they are divided into two categories: positive means and negative means. Struggle ranks highest among positive means (17 films or 37.8%), followed by perseverance (10 or 22.2%), truthfulness (8.9%), sacrifice and other means (4.4%) and, finally persuasion (2.2%). Positive means account for an average of 24% and in relation to negative

means, for an average of 59%.

Violence comes first among negative means (9 films or 20%), followed by deceit (7 films or 15.6%), lies (13.3%), flattery, thievery, abduction and other means (2.2%). Negative means account for an average of 16.7%. Positive means account for 59% and negative means for 41%.

With regard to the success or failure of the leading part to achieve the sought aims, we note that material aims were achieved in 16 films (35.6%), success in love and affection (11 or 24.4%), moral achievements (7 or 15.6%).

Success versus failure amounts to 64.2%.

As far as failure is concerned, material failure heads the list with 10 films (22.2%), failure in love and affection in 8 films (17.8%) and finally moral failure in one film or 2.2%.

Failure of the leading part versus success amounts to 35.8%.

2. Origin and Nature of Telefilms shown on the Egyptian Television

(i) The percentage of films imported from the United States for projection in cinemas and transmission by television in the Arab Republic of Egypt is higher than that imported from any other countries.

27 out of 34 telefilms (79.4% of total imports) transmitted during April, May and June, originated from the United States.

7 telefilms (20.6%) were exported by Western Europe: 4 from Britain, 2 from France and one joint production.

It is noteworthy that, during the analysis period, the Egyptian Television did not transmit a single telefilm exported by the Soviet Union or by any other Socialist country.

(ii) The percentage of films imported from the Third World - India, Yugoslavia, Thailand, New Zealand, Mexico - is lower than that of films imported from Western Europe and the Socialist Bloc.

The content analysis indicates that, during the analysis period, the Egyptian Television did not transmit a single film neither from the Third World, or from Socialist countries, including the Soviet Union, whereas it transmitted 7 films (20.6%) from Western countries and 27 films (79.4%) from the United States.

(iii) Film imports are affected by economic, political and cultural relations existing between Egypt and other countries. Closer economic, political and cultural relations entail an increase in imports.

Closer economic, political and cultural relations affect the volume of imports from a given country. There is no doubt that the increasingly closer relations with the United States and Western Europe were one of the main reasons which led importation officials to concentrate on these countries to meet the country's needs.

Moreover, the deteriorating political, economic and cultural relations between Egypt and the Soviet Union and Socialist countries was a major factor in excluding the transmission of any of their films on the Egyptian Television.

(iv) The content of films imported from the United States and Western Europe are of an entertainment nature, suspense and detective films, whereas films imported from the "Eastern Bloc" are cultural and propaganda movies.

The content analysis indicates that the United States is the main supplying source for that type of films (79%), followed by West European countries (20.6%).

Suspense and detective films rank highest among the films transmitted with 10 films (29.4%), followed by films on social or philosophic topics 8 (or 23.5%), comedies 4 (or 11.8%), show films, historic and science fiction 3 each (or 8.8%), horror films, romantic and other types 1 each (or 2.9%).

The television did not transmit any war film, violence or religious films, melodrama or drama.

(v) The leading part is usually that of a bachelor, middle-aged (30 to 50 years old) with an academic degree and in a high-income bracket.

The content analysis indicates that, in 24 films (70.6%) the leading part was that of a man and that of a woman in 10 films (29.4%).

The social status of the leading part was that of a bachelor in 20 films (or 58.8%), married man in 11 films (32.4%), widower in 3 films (8.8%), but none about divorcés.

As regards age group, that under 15 was depicted in one film (2.9%), 15 under 30, 9 films (or 26.5%), 30 under 50, 19 films (or 55.9%) 50 and over, 5 films (or 14%).

With regard to academic degrees, 24 films (70.6%) dealt with

university education, 9 films (26.5%) with intermediate education and 1 film (2.9%) with primary education.

In respect of income brackets, 13 films (38.2%) were about high-income brackets, 18 films (52.9%) about middle-income brackets and 3 films (8.8%) about low-income brackets.

(vi) The leading part in imported films is usually that of a military man, or policeman and his personality displays positive rather than negative characteristics; he seeks objectives that are in the interest of society rather than harmful goals, and he usually attains the aims for which he is striving.

The content of films transmitted by television during the analysis period indicates that the leading part is mainly that of entertainer, artist, professional, student, housewife, 5 films each (or 14.7%), military men and policemen, in addition to other professions not previously listed, 3 films each (or 8.8%), civil servant, no profession 2 each (or 5.9%), illegal activities (2.9%).

Characteristics of the leading part were divided into positive and negative characteristics. The most salient positive characteristics was energy, 29 films (or 85.3%), civility 27 (or 79.4%), self-assurance and pride 26 (or 76.5%), intelligence 25 (or 73.5%), neatness (67.6%), normality, nationalism, courage, social spirit (64.7%), individualism (61.7%), truthfulness, persistence (55.9%), goodness (52.9%), integrity, attractiveness, precision (47%), dignity (44.1%), mercy (41.1%), tolerance (35.3%), gaiety (32.4%), trust (29.4%), creativeness, generosity (17.6% each), piousness (14.7%).

Positive characteristics as a whole account for an average of 51.3%, and in relation to negative characteristics for 80.7%.

As regards negative characteristics of the leading part, the following were identified: impulsiveness and fanaticism 10 films (or 29.4%), cruelty 9 (or 26.2%), gloominess 8 (or 23.5%), abnormality, uncertainty, suspicion, exaggeration, viciousness 6 each (or 17.6%), lies (14.7%), untrustworthiness, selfishness, avarice, cowardice, self-restrictiveness (11.8% each), repulsiveness, carelessness, unsociability (8.8%), stupidity (5.9%), non-creativeness (2.9%).

Negative characteristics, as a whole, account for an average of 12.2% and in relation to positive characteristics for 19.3%.

Thus, the leading part displays 80.7% of positive and 19.3% of negative characteristics.

As regards objectives sought, ambition and force hold first position, 5 films (or 14.7%), followed by integrity, charity, goodness, family relation, marriage, revenge, patriotism, art, scientific aims, 3 each (or 8.8%), relaxation, recreation, independence, wealth, material aims, harmful goals 2 each (or 5.9%), love, sex, respect for legality 1 (or 2.9%).

It is noteworthy that beneficial objectives recur more often than harmful goals.

As regards ways and means whereby to attain objectives, they are divided into categories: positive means and negative means. Perseverance holds first position among positive means, 11 films (or 32.4%), struggle and persuasion 10 films (or 29.4% each), truthfulness 2 (or 5.9%).

Positive means as a whole account for an average of 16.2% and in relation to negative means for 75%.

Perfidy heads the list of negative means, 4 films (or 11.8%), followed by violence 3 (or 8.8%), thievery and abduction 2 (or 5.9%), lies and flattery 1 (or 2.9%).

Negative means as a whole account for an average of 5.4% and in relation to positive means for 25%.

With regard to the success or failure of the leading part to achieve the sought aims, we note that material success holds first place, 15 films (or 44.1%), followed by success in love and affection 7 (or 20.6%), moral success 4 (or 11.8%).

An average of 25.5% of achievements as a whole and 76.5% in relation to failures.

As far as failures is concerned, material failure occurs in 5 films (14.7%), failure in love and affection 2 (or 5.9%) and, finally, moral failure 1 (or 2.9%).

An average of 7.8% of failure as a whole and 23.5% in relations to achievements.

Flow of Foreign Programmes to the Egyptian Television Organization
(Importation Bases -Censorship Rules- Sources)

1. Brief aperçu on the Egyptian Television Organization

The first Egyptian television programme was transmitted on July 21st., 1960, on the occasion of the Revolution celebrations. Throughout the festivities, transmission lasted five hours, which were later reduced to 3½ hours. At first, the transmission covered an area around Cairo, not exceeding 100 kms in all directions.(1) In October 1962, the three television channels transmitted a total of 679 hours - an average of 21.9 hours daily - divided as follows: 47% channel I, 38% channel II and 15% channel III.(2)

The Television Organization is state-owned. It presently operates on two channels through 28 transmittors, the total power of which is 54 kwts. Channel I covers almost all the inhabited areas, whereas channel II is limited to the Delta and to an area not exceeding 100 kms southwards from Cairo. The television extension project will spread coverage of channel II to bring it on a par with channel I. Channel II will probably be then devoted to educational programmes. Programmes are nowadays transmitted through two channels, over 115 hours weekly, an average of 16.4 daily. The Arab Republic of Egypt has facilities for television production and, thus, can produce quite a number of its programmes locally.(3)

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(1) SABAT, Khalil, "Information Media, Institution & Development", Anglo-Egyptian Bookshop, 2nd. Edition, Cairo, 1979, p. 288.

(2) ABDEL-RAHMAN, Farouk, "Television in the United Arab Republic & in the World", East and West Series, No. 105, Cairo, 1964, p. 91.

(3) UNESCO, "The World Communication - A 200 Country Survey of Press, Radio, Television/Film", Paris, 1975, p. 55.

2. Egyptian Television and Foreign Programme Market

When transmission started in 1960, television officials considered how best to diversify programmes, in order to attract televiewers. Television, being a new field, it was not possible, at the outset, to produce locally programmes that could meet television schedule. Hence, it was to be expected that the Egyptian Television Organization would rely on material from foreign markets which had a headstart in this field. Consequently, the Television Organization concluded a number of contracts with a group of foreign companies for a supply of long feature films, series and cultural material.

The Egyptian Television Organization has concluded contracts with a number of American, British, German and French companies for exploitation rights of the material supplied by these companies. The Television Censorship Department for Foreign Films Contracts is responsible for contracts with foreign companies, while other departments supervise and check the selection of imported films.

3. Contracting Methods with Foreign Companies(4)

(i) Very often, representatives of foreign companies come to Egypt to meet Television officials. This method facilitates negotiations, particularly as regards appropriate prices.

(ii) Sometimes, the Television Organization mandates one of its officials to travel abroad and negotiate with television programme production companies the purchase of their material.

(iii) In very few cases, contracts are concluded by correspondence or by an exchange of cables with the supplying companies.

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(4) A meeting with Mr. Talaat FARGHALY, General Supervisor of foreign film contracts at the Egyptian Television Organization.

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Negotiations for importation of foreign programmes are usually carried out directly between the Television Organization and the production companies. The Organization does not deal through intermediary distribution firms, unless the company operates through such firms. This is the case of Metro, which handles its production through C.I.C. (Cinema International Company). Direct negotiations have been carried out since 1970, but, prior to that date, the Egyptian Television imported its foreign material through middlemen.

4. Contract Forms used by the Egyptian Television Organization for Foreign Material Importation

When the Television Organization and the exporting company come to a mutual agreement, the two parties sign a contract. There are two contract forms:

(i) Open Contract

The open contract empowers the Egyptian Television Organization to ask, at any time, for foreign material. In other terms, the Organization may, at any time, go through its list of foreign television programmes to select those which satisfy the needs of Egyptian televiewers and place an order for delivery to the relevant production company.

Open contracts cover the following productions:

Long feature films not under 75 minutes
Entertainment shows not under 75 minutes
Half-hour series from 24 to 30 minutes
One hour series from 48 to 60 minutes
Documentary films calculated by the minute
Cartoons calculated by the minute
Sports programmes calculated by the minute

Scientific and Cultural films calculated by the minute

(ii) Fixed Contract

The foreign producers of television programmes submit, for selection, their production to the Egyptian Television Organization. When the selection is made, the two parties sign a contract which lists the films chosen by the Egyptian Television Organization. This contract is also a delivery order. A fixed contract extends over a year, according to the needs of the Organization and mainly covers movies, entertainment shows, documentaries and cartoons. As regards series, the number of episodes agreed upon are delivered in one batch to ensure the continuity of the programme. The cost of exploitation of rights of foreign series is usually stipulated in the contract.

5. Terms of Contracts concluded by the Egyptian Television Organization with Foreign Companies

There is a model form of contract at the Television Censorship Department for Foreign Film Contracts which comprises a number of basic provisions.(5) This contract has been approved by the State's Legal Council and its provisions must govern any dealing between the Egyptian Television Organization and foreign producers of television programmes. The provisions are the following:

(i) The supplying company shall dispatch the selected material withing three months starting as of the date at which the Egyptian Television Organization informs the company of its selection.

(ii) The checking and transmitting period shall start as of the

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(5) This is a copy of the provisions included in the contract used by the Television Censorship Department for Foreign Film Contracts for importation from foreign producers of television programmes.

date of receipt of shipping documents by the Egyptian Television Organization.

(iii) The supplying company shall deliver, ready for projection, copies of 16 and 35 mms films whether black and white or coloured.

(iv) The Egyptian Television Organization shall have the right to exploit the imported films provided they are not transmitted more than twice during a period of one year starting at the end of the three months assigned to the delivery, checking, acceptance or rejection of the films.

(v) The Egyptian Television Organization shall transmit the imported material according to the terms of the contract. The material rejected for programming or censorship reasons shall be shipped back to the supplying company at the expense of the Egyptian Television Organization. But, if the material is rejected for technical reasons, it shall be shipeed back to the supplying company at the expense of the said company.

(vi) The films rejected by the Egyptian Television Organization shall be returned within three months starting as of the date of receipt of the shipping documents by the Organization.

(vii) The Egyptian Television Organization shall have the right to test the film material for technical, censorship and programming purposes. It shall also have the right to add Arabic sub-titles.

(viii) The supplying company shall send complete information about the films, programmes and series selected by the Egyptian Television Organization before delivering or dispatching such films, and the company shall also send samples if need be.

(ix) The supplying company shall not send any film, programme or series unless at the official request of the Egyptian Television Organization.

(x) The Egyptian Television Organization shall have the exclusive right to project the imported films, programmes and series; the Organization shall abide by public performance rights.

(xi) Should the Egyptian Television Organization wish to have the right of more frequent transmissions than those agreed upon, it must come to a mutual agreement with the exporting company by virtue of an exchange of letters between the two parties.

(xii) The duration of contracts concluded between the Egyptian Television Organization and the supplying company shall be one year, to be renewed automatically. Prices may be modified at the time of contract renewal.

(xiii) In case of breach of contract, any one party may annul the contract.

Those are the general provisions that must be included in any contract concluded by the Egyptian Television Organization with a foreign producer of television programmes. An annex is usually appended to the contract indicating the prices agreed upon, since prices vary from one country to another.

6. Censorship and Rules Governing the Selection of Foreign Material at the Egyptian Television Organization(6)

The Television Censorship Department has to provide a sound orientation to programmes, always bearing in mind the interests of society, its protection against harmful and unsound views, principles and trends, and its needs for spiritual and mental sustenance. In addition to political connotations, censorship also helps to improve the standard of

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(6) Meeting with Mrs. Samiha GHIBRIL, Director General of the Television Censorship Department.

artistic material transmitted on the television screen. Whoever is responsible for censorship must be of sound judgement and keen awareness, highly cultured and widely read; he must also be assiduous in his work.

There are no laws which regulate censorship of artistic material at the Television Organization, but the Censorship Department is empowered to take a number of measures:

(i) It ascertains the conformity of the artistic production, whether film, play, programme or song, to rules of conduct, political security, public order and supreme interests of the State, as expressed in its relations with other nations.

(ii) If need be, the Censorship Department deletes a given sentence or scene, or elaborates on a dialogue to balance the artistic production; it may also reject the production as a whole. If the production conforms to political and ethical standards, but is of substandard quality, the Censorship Department bans its production or projection, since it is also responsible for the artistic quality of television material.

(iii) The Censorship Department may convoke authors, script-writers and programmers, whether full-timers or free-lance, and discuss their programme, provide guidance and bring some modifications to the artistic, political and behavioral aspects of the material proposed in order to secure a well-balanced artistic production conforming to censorship criteria.

(iv) The Censorship Department supervises the various phases of production - idea, text, first and final tests, recording and setting of scenes - and follows up the whole process until the production is ready for transmission.

(v) To complete its work, the Censorship Department watches the transmission of material to identify the reaction of televiewers to

daily programmes as a whole. In other terms, to assess audience reaction in the light of criteria other than those of censorship.

Censorship of foreign films and series comes under the General Department for Film Censorship, one of the Censorship bodies of the Television Organization.

7. Rules Governing the Selection of Foreign Material at the Egyptian Television Organization

According to an overall survey, the total time programming hours of foreign material imported by the Egyptian Television Organization (series and cultural material) from various companies (1970-1978) amounted to 5,732.17 hours, covering both approved and rejected programmes.

- During that period, the time programming of approved material imported from all nations and companies amounted to 4,605.39 hours or 80.35% of the total hours quoted.

- During that same period, the time programming of rejected foreign material (series and cultural material) amounted to 1,126,78 hours or 19.65% of the total hours quoted.

There is no doubt that the percentage of foreign material rejected by the Egyptian Television Organization during the above-mentioned period is not inconsiderable and we shall try to identify the reasons of that rejection.

Checking Committee

This Committee checks and examines all imported foreign films and programmes and is composed of three members:

- One represents broadcasting engineering

- One represents programmes
- One represents censorship

This Committee screens and assesses all imported material (movies, series, cultural material, etc. ...). In order to be transmitted, the film must be unanimously approved by the Committee as regards technical programming and censorship aspects. If it fails to satisfy one of these aspects the film is rejected.

8. Sources of Foreign Material Imported by the Egyptian Television Organization

1. Companies in the United States of America

A study has indicated that the primary source of television programme production throughout the world is the United States, which sells annually from 100 to 200,000 of time programming hours.(7) The case of the Egyptian Television Organization does not deviate from that pattern. The following are the conclusions drawn by the present study as regards the American companies dealing with the Egyptian Television Organization.

From 1970 to 1978, the Television Organization of the Arab Republic of Egypt has dealt with the following ten American companies for television production:

Music Corporation of America (M.C.A.)

The conclusions arrived at by the overall survey on foreign programmes (with the exception of long feature films) imported by the

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(7) NORDENSTRENG & VARIS "Television Traffic a One Way Street", Reports and Papers on Mass Communication - Report No. 7 - UNESCO - Paris, 1974, p. 32.

Egyptian Television Organization indicate that M.C.A. heads the list of American as well as all other foreign companies which supplied foreign material to the Egyptian Television Organization from 1970 to 1978. The time programming of approved material amounted to 1,706.08 hours, and that of rejected material to 556,22 hours during the same period. The time programming hours of approved material represents 75.41% of the total number of hours, and those of rejected material 24.49%. M.C.A. has delivered to the Egyptian Television Organization the highest percentage of approved programmes in 1975.

Columbia Broadcasting System (C.B.S.)

The survey also indicates that C.B.S. is the second highest ranking company among American and other companies supplying foreign material to the Egyptian Television Organization. During the period covered by the survey, it delivered 812,22 time programming hours. The time programming hours of rejected material amounted to 189,5 hours and those of approved material to 18,90 of the total number of hours. The highest number of time programming hours provided by C.B.S. was reached in 1978 with 178,42 hours.

American Broadcasting Corporation (A.B.C.)

A.B.C. occupies the third position among American firms and fourth as regards other companies dealing with the Egyptian Television Organization. The time programming of approved material delivered by A.B.C. from 1970 to 1978 was 429,58 hours and that, rejected, 94,80 hours. The percentage of time programming hours of approved material amounted to 92% and, that of rejected material, to 18.08% in comparison with the total number of hours. The exportation of television production by A.B.C. to the Egyptian Television Organization reached a peak in 1970, namely 210,84 of time programming hours and were at their lowest in 1978 - 14,17 of time programming hours.

FOX

Fox ranks fourth among American companies and fifth as regards

the other companies dealing with the Egyptian Television Organization. From 1970 to 1978 it delivered 258 programming hours of approved material and, 20,32 programming hours of rejected material, or 92.70% of approved programmes against 7.30% of rejected material in comparison with the total number of hours.

1971 was one of its peak years with 94,58 time programming hours. This rate decreased over the following years and was at its lowest in 1977, with only 0,92 time programming hours only.

METRO

Metro comes in seventh position among foreign companies and fifth as regards American companies dealing with the Egyptian Television Organization. From 1971 to 1974, it delivered to the Egyptian Television Organization approved material for 167,49 programming hours and, since then, has not had any dealings with the Organization. During that same period, material for 37,50 programming hours was rejected, or 81.71% of approved material against 18.29% of rejected material.

PARAMOUNT

Paramount ranks eighth among all foreign companies, and sixth as regards American companies. It started dealing with the Egyptian Television Organization in 1975 and, during that year, delivered the highest number of programming hours (58,75). Out of that total, 109,68 programming hours were approved and 34,36 rejected, or 76.15% of approved material against 23,85 of rejected material.

FOUR STAR

Four Star is an American company on which the Egyptian Television Organization does not greatly rely for foreign material importation. Suffice it as proof that, throughout nine years, it delivered only 67,33 programming hours. Out of that total, 6,66 were rejected, hence 91% of approved material against 9% of rejected material. It comes eleventh in

position with regard to all foreign companies dealing with the Egyptian Television Organization.

World Vision - Thomas - Interlingual

They are the lowest ranking among American companies exporting material to the Egyptian Television Organization.

The following table shows the time programming hours of approved and rejected material delivered by these three companies from 1970 to 1978.

Name of Company	Programming hours of approved material	Programming hours of rejected material	Total time programming hours	Approved material %	Rejected material %
Inter-lingual	27.92	3.33	31.25	89.34	10.66
Thomas	6.66	5.83	12.49	53.32	46.68
World-Vision	3.34	----	3.34	100	-----

The limited quantity of programme material delivered by the above-mentioned companies clearly indicates that they are not a major source for foreign material importation.

9. Major Foreign Companies Exporter of Programme Material to the Egyptian Television Organization

(i) Companies in the United States

The programmes forthcoming from the United States to the Egyptian Television Organization are mainly recreational. An overall survey of programming hours of approved material delivered by American

companies from 1970 to 1978 has yielded the following conclusions:

Total of recreational material (series)	3,411.20 hours
Total of cultural material	177.10 hours
Grand Total of programmes	3,588.30 hours

Or: 95.06% for series against 4.94% for cultural material

The recreational nature of programmes emanating from the United States reflects the commercial character of American television.

As previously mentioned, M.C.A., C.B.S. and A.B.C. rank highest among exporter of foreign material to the Egyptian Television Organization, namely 2,974.88 time programming hours of approved material out of a total of 3,588.3 delivered by ten American companies in nine years. In other terms, M.C.A., C.B.S. and A.B.C. account for 82.9% of American material delivered to the Egyptian Television Organization. This only confirms our previous conclusion to the effect that these companies monopolize the foreign TV programme market in Egypt.

(ii) Companies in the Federal Republic of Germany

The Federal Republic of Germany ranks fourth among distributors of programme material at the international level (5-6,000 time programming hours annually).(8)

The Television Organization of the Arab Republic of Egypt imports from the German Company "Transtel", cultural, scientific and sports material, cartoons and some documentaries.

The survey indicates that the Federal Republic of Germany, represented by Transtel, comes second after the United States as regards programming hours delivered to the Egyptian Television Organization. In nine years, (1970-1978), Transtel delivered 515,84 programming hours

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(8) NORDENSTRENG & VARIS (1974), op. cit., p. 36.

and, hence, holds third position after M.C.A. (1,706.08) and C.B.S. (812,22) among exporter of foreign material to the Egyptian Television Organization. 31,46 or 5.75% of programming hours delivered by Transtel were rejected, against 94.25% of approved material.

(iii) Companies in the United Kingdom

At the international level, the United Kingdom holds second position as exporter of programme material (20 to 30.000 programming hours annually)[9]. The survey carried out identified the following four British Companies as those dealing with the Egyptian Television Organization:

B.B.C.

The B.B.C. holds first position among British companies and sixth as regards all exporters of foreign material to the Egyptian Television Organization. From 1973 to 1978, the B.B.C. delivered 191,76 programming hours of approved material against 38,05 of rejected material, or 83.44% of approved material versus 16.56% of rejected material. It did not deal with the Egyptian Television from 1970 to 1972 and reached a peak in delivery, in 1975 with 66.15 programming hours.

Independent Television Authority (I.T.A.)

This company ranks ninth among 18 companies on which the Egyptian Television relies for its importation of foreign material, and second among British companies. From 1970 to 1978 - with the exception of 1972 and 1973 during which it did not deal with the Egyptian Television - it delivered 104,99 programming hours. Out of that total, 54,18, or 51.06% of the total number of programming hours were rejected; a considerable percentage when compared with other companies.

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(9) NORDENSTRENG & VARIS (1974), op. cit., p. 34.

GRANADA

A minor source of foreign material in respect of the Egyptian Television, with only 61,24 programming hours from 1970 to 1978 and no programmes delivered in 1973, 1975 and 1978. It comes twelfth among sources of foreign material to the Egyptian Television and third among British companies. 51,23 or 45.55% of the total number of programming hours delivered, were rejected.

VISNEWS

This company mainly exports newsfilms but, in 1976 and 1977, it delivered a series composed of 23 episodes covering 10 programming hours. All the episodes of that series were approved.

From 1970 to 1978, British companies delivered 367,57 or 7.98% of the total number of programming hours delivered by all foreign companies dealing with the Egyptian Television Organization.

The United Kingdom ranks third, after the United States and the Federal Republic of Germany, as a source of foreign material to the Egyptian Television Organization.

(iv) The O.R.T.F.[10] of France

France's O.R.T.F. holds third position at the international level as exporter of programme material (15-20,000 programming hours annually).[11]

As regards Egypt, the overall survey indicates that France is not a major source of programmes, although it ranks fourth among countries

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(10) Office de Radio et Télévision Française (O.R.T.F.).

(11) NORDENSTRENG & VARIS (1974), op. cit., p. 35.

delivering television programme material to Egypt. The number of programming hours of series delivered by the O.R.T.F. amounted to 68,42 from 1970 to 1978.

The O.R.T.F. also provides a great number of scientific and cultural films as well as documentaries to the Egyptian Television Organization.

Herebelow is the quantitative evolution of film delivery by the O.R.T.F. from 1972 to 1978:

Year	Number of Films
1972	209
1973	91
1974	104
1975	119
1976	131
1977	88
1978	67

The telefilms covered the following topics: the circus, songs, legerdemain, variety shows, sports, animal life, volcanos and earthquakes, aviation, French/women activities, children programmes and music. Short films from 5 to 20 minutes are usually donated to Egypt.

(v) Other countries

Spain

Spain holds fifth position among foreign exporters of material to the Egyptian Television Organization. It first dealt with Egypt, in 1976, and has delivered variety shows and short series. Programming hours amounted to 35,26 in two years.

Hungary

Hungary is another country which exported television programmes to Egypt from 1970 to 1978: 30 programming hours of series from 1970 to 1972.

10. Television Cultural Material

We have previously stated that the Egyptian Television Organization relied on Transtel for its supply in cultural and scientific material. But, some socialist states also donated to the Egyptian Television, cultural and scientific material, for long-term exploitation. Foremost among these states ranks:

The Soviet Union

From 1960 throughout 1978, the Soviet Union delivered, either through the Moscow Television or the Novosti Agency, cultural and scientific material to Egyptian Television Organization, which can be listed as follows:

Year	Number of Films
From 1960 to 1972	1,378
1973	71
1974	66
1975	95
1976	21
1977	18
1978	7

The telefilms covered the following topics: children programmes, variety shows, Russian ballet, animal life, geography, the atom, industry in the Soviet Union, the circus, urbanization, fisheries, oil,

aviation and space, flokloric dances, medicine, Russian personalities, Russian ways and customs, socialism in Russia, Russian friendship associations, visits of Egyptian officials to the Soviet Union, Russian women, the Soviet army.

Prior to 1972, the Egyptian Television Organization, by virtue of an agreement concluded with the Moscow Television, could import Russian telefilms at reasonable prices.

Czechoslovakia

From 1960 to 1976, the Czechoslovak Television provided the Egyptian Television Organization with the following cultural and scientific telefilms:

Year	Number of Films
From 1960 to 1972	144
1973	23
1974	23
1975	26
1976	24

The telefilms covered the following topics: children, space, agriculture, Slovak folkloric art, Czek ballet, animal life, industry.

German Democratic Republic

The following table shows the number of cultural and scientific telefilms delivered by the German Democratic Republic to the Egyptian Television Organization from 1961 to 1978:

Year	Number of Films
From 1961 to 1971	515 (an average of 47 per year)

Year	Number of Films
1972	37
1973	61
1974	2
1975	27
1976	11
1977	21
1978	15

The telefilms covered the following topics: tourism, ballet, variety shows, children, industry, women, medicine, animal life, military technology, history, opera, fisheries, music, archeology, films from Berlin, souvenirs from the G.D.R., folklore, military programmes, youth, German personalities.

Italy

From 1960 to 1968, Italy delivered to the Egyptian Television Organization 327 telefilms, but nothing else since that date.

All cultural and scientific telefilms provided by the above-mentioned countries are short films donated to the Egyptian Television Organization. They are propaganda films which publicize the donor country, and come within the context of Egyptian cultural co-operation with these nations.

The Egyptian Television Organization did not import any series from the "Eastern bloc" from 1970 to 1978.

11. Conclusion of the Overall Survey of Foreign Programmes (Series & Cultural Material) Delivered to the Egyptian Television Organi-

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zation from 1970 to 1978

(i) Companies, according to the programming hours delivered to the Egyptian Television Organization, from 1970 to 1978, are listed as follows:

Name of Company	Country	Time Programming Hours of Approved Material	Time Programming Hours of Rejected Material	% As Regards Total Number of Time Programming Hour of Approved Material
M.C.A.	U.S.A.	1,706.08	556.22	37.05
C.B.S.	U.S.A.	812.22	189.50	17.64
TRANSTEL	F.R.G.	515.84	31.46	11.20
A.B.C.	U.S.A.	429.58	94.80	9.33
FOX	U.S.A.	258.00	20.32	5.60
B.B.C.	U.K.	191.76	38.05	4.16
METRO	U.S.A.	167.49	37.50	3.63
PARAMOUNT	U.S.A.	109.68	34.36	2.38
I.T.C.	U.K.	104.99	54.18	2.28
O.R.T.F.	FRANCE	68.42	0.42	1.48
FOUR STAR	U.S.A.	67.33	6.66	1.46
GRANADA	U.K.	61.24	51.23	1.33
SPAIN T.V.	SPAIN	35.26	1.25	0.77
HUNGARY T.V.	HUNGARY	30.00	1.67	0.65
INTERLINGUAL	U.S.A.	27.92	3.33	0.61
VISNEWS	U.K.	9.58	-	0.21
THOMAS	U.S.A.	6.66	5.83	0.15
WORLDVISION	U.S.A.	3.34	-	0.07

Grand Total of Time Programming Hours of Approved Material: 4,605.39; 100%.

(ii) Foreign countries which supplied programmes to the Egyptian Television Organization (series and cultural material) are listed as follows according to the programming hours of approved material delivered during the period covered by the survey (1970-1978):

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Country	Total Time Programming Hours Delivered	%
United States	3,588.3	77.92
Fed. Rep. of Germany	515.84	11.20
United Kingdom	367.57	7.98
France	68.42	1.48
Spain	35.26	0.77
Hungary	30.00	0.65
Total	4,605.39	100.00

This table indicates that the United States practically monopolizes the delivery of foreign material to Egypt, with 77.92% of the total number of time programming hours against 22.08 delivered by all other sources, namely over three times as much.

(iii) The survey indicates that American companies monopolize the exportation of foreign programmes to the Egyptian Television Organization. Ten American companies account for 77.92% of the total number of programming hours of approved material.

M.C.A. followed by C.B.S. and A.B.C. head the list with 82.9% of all American exports to the Egyptian Television Organization.

(iv) The Federal Republic of Germany holds second position among countries exporting programmes to Egypt. During the period covered by the survey, the F.R.G. delivered 11.2% of the total number of programming hours delivered to the Egyptian Television. Transtel is the only German company exporting programmes to the Egyptian Television: cultural material, cartoons and documentaries.

(v) The United Kingdom ranks third and, from 1970 to 1978, delivered 7.98% of programming hours received by the Egyptian Television. The B.B.C. and I.T.C. head the list of British companies delivering programmes to the Egyptian Television. During the period covered by the survey, it delivered 80.73% of the material exported by British compa-

nies to the Egyptian Television.

(vi) French programmes account only for 1.48% of total deliveries to the Egyptian Television. Despite this limited percentage, France holds fourth position among countries exporting television programmes to Egypt.

(vii) The survey also indicates that some Socialist countries delivered cultural material to the Egyptian Television from 1970 to 1978. This material is not provided by virtue of contracts, but is donated to the Egyptian Television, which may keep and transmit it for life. It consists of short films, 5 to 30 minutes long.

(viii) The survey, likewise, indicates that the Egyptian Television Organization did not import any series from Socialist countries, with the exception of Hungary which provided thirty programming hours during the period covered by the survey. Prior to 1972, the Egyptian Television, by virtue of an agreement, could import films from the Moscow Television at reasonable prices.

In the final analysis, the situation as regards foreign programmes at the Egyptian Television Organization is but an extension of the situation at international level, namely that four countries monopolize television programme production: the United Kingdom, France, the United States and the Federal Republic of Germany. According to the survey, these are the four countries which are the main source of foreign programmes exported to Egypt.

12. Percentage of Foreign Material on the Egyptian Television Screen

Statistical data on Egyptian Television programmes transmitted in January 1979 indicate the following:

(i) That the transmission hours on the two channels - 5 & 9 -

amounted to 542 hours 14 minutes in January 1979. Taking January as an average, the total annual transmission hours would be 6,506.8 hours for the two channels.

(ii) That the transmission hours on the first channel amounted to 313 hours 6 minutes in January 1979, or 57.93% of total transmission hours and those on the second channel to 228 hours 8 minutes, or 42.0 of total transmission hours during the same month.

(iii) That the programming hours of foreign series and films amounted to 12 hours 1 minute, or 3.83% of total transmission hours on the first channel and 49 hours 37 minutes, or 21.74% of total transmission hours on the second channel in January 1979.

(iv) That foreign series and films transmitted in January 1979 represented 11.36% of total transmission hours on the two channels. Moreover, one should also take into account the fact that some Egyptian television programmes comprise parts, or are entirely composed of foreign material, and those account for 8 programming hours weekly in the two channels. Adding these 8 hours to the general percentage of foreign series and films transmitted by the two channels gives 13% of total transmission hours on the two channels.

13. Content Analysis of Foreign Series Sample at the Egyptian Television Organization from March 1st to May 31st, 1979

(i) Companies which produced series transmitted during the analysis period.

The analysis indicates that foreign series transmitted from March 1st to May 31st, 1979, were produced by three American companies: 74 programming hours produced by M.C.A., 14,59 by C.B.S. and 12,5 by Four Star. The M.C.A. production represented 73.2% of foreign series transmitted during that period; C.B.S. followed with 14.43% and Four Star

comes third with 12.37%, a total of 101,09 programming hours in three months.

Conclusion I

The foreign series transmitted during the analysis period March 1st-May31st, 1979, were 100% American. M.C.A. headed the list of foreign companies exporting programming material to the Egyptian Television Organization.

(ii) Programming hours of foreign series on the two channels during the analysis period.

The analysis indicates that the second channel transmitted 69,02 time programming hours of foreign series during the analysis period, or 68.28% of total number of hours devoted to foreign series on the two channels (101,09 hours), while the first channel transmitted 32,07 programming hours, or 31.72% of total number of hours devoted to foreign series on the two channels.

Conclusion II

The percentage of foreign series transmitted by the second channel of the Egyptian Television was higher than that of the first channel.

(iii) Type of series transmitted during the analysis period.

Detective series: 50 detective episodes were transmitted during the analysis period (25 minutes- 50 minutes - over 50 minutes). The programme material of detective series represented 46,5 time programming hours on the two channels, or 46% of total number of hours devoted to foreign series during the analysis period (101,09 hours).

Series on social topics: 45 episodes on social topics (various lengths) were transmitted during the analysis period. The programme material of this type of series represented 36,24 programming hours

during the analysis period or 35.85% of the total number of hours devoted to foreign series during the analysis period.

Adventure series: 12 episodes, 50 minutes each, were transmitted; ten programming hours on the two channels, or 9.9% of total number of hours devoted to foreign series during the analysis period.

Scientific series: Six episodes over 5,42 programming hours, or 5.36% of total number of hours devoted to foreign series during the analysis period.

Comedy series: Six episodes, 25 minutes each, of the fanciful comedy series (Bewitched) were transmitted during the analysis period; a total of 2,92 time programming hours, or 2.89% of total number of hours devoted to foreign series during the analysis period.

Conclusion III

Detective series ranked highest among foreign series transmitted over three months (March 1st-May 31st, 1979) with 46,5 programming hours, or 46% of total number of hours devoted to foreign series during the analysis period.

Second place was occupied by series on social topics: 36.24% or 35.8% adventure series ranked third with 9.9%, followed by scientific series (5.36%) and last comedy series with 2.89%.

This indicates that American companies, producers of series, are primarily profit-seeking and, hence, concentrate on detective series which abound with suspense and violence, and are very popular among the masses, in addition to the fact that the detective element relates to a great extent to series on social topics, and to scientific and adventure series as well.

(iv) Positive and negative values reflected by foreign series.

Content analysis of positive and negative values reflected by

120 episodes of foreign series has yielded the following results:

a) Positive Values:

Values	Frequency in 120 Episodes	%
1. Prevalence of scientific outlook	68	56.67
2. Respect for work	66	55
3. Upholding order	56	46.67
4. Honouring law	56	46.67
5. Patience and endurance	55	45.83
6. Courage	54	45
7. Co-operation	53	44.17
8. Patriotism	51	42.50
9. Respect of private property	50	41.67
10. Value of time	48	40
11. Struggle for an objective	44	36.67
12. Defence of right	44	36.67
13. Charity spirit	42	35
14. Wisdom and equilibrium	36	30
15. Integrity	34	28.33
16. Altruism	32	26.67
17. Love of peace	30	25
18. Strength of family ties	21	17.50
19. Optimism for the future	21	17.50
20. Belief in God and respect of Revealed Books	19	15.83
21. Generosity	17	14.17
22. Respect of public property	17	14.17
23. Tolerance	16	13.33
24. Upholding honour and dignity	13	10.83
25. Seeking advice	12	10

Percentage of positive values reflected: 31.83%

b) Negative Values:

Values	Frequency in 120 Episodes	%
1. Chivalry	94	78.33
2. Cruelty and violence	79	65.83
3. Fanaticism	64	53.33
4. Aggressivity	57	47.50
5. Treachery	54	45

6. Thievery and kidnapping	46	38.33
7. Deceit	41	34.17
8. Fear of the future	35	29.17
9. Irresponsibility	30	25
10. Distrust	27	22.50
11. Cheating	25	20.83
12. Cowardice	22	18.33
13. Opportunism & Domination	21	17.50
14. Belief that the end justifies the means	20	16.67
15. Disrespect of order	19	15.83
16. Avarice	18	15.00
17. Barbarism	17	14.17
18. Bureaucracy	17	14.17
19. Laziness	16	13.33
20. Duality of behaviour	16	13.33
21. Lying	15	12.50
22. Reliance on others	9	7.50
23. Tendency towards war	8	6.67
24. Disregard for time	5	4.17
25. Dictatorship	-	-

Percentage of negative values reflected: 27.3 %

Ratio of positive values: 53.83 %

Ratio of negative values: 46.17 %

Conclusions reached by the anlaysis of values reflected by foreign material

The conclusions reached by the analysis are that foreign series, transmitted by the Egyptian Television from March 1st to May 31st, 1979, reflected a majority of positive values, namely 53.83% against 46.17% of negative values. The positive values reflected by foreign series conform to the values and concepts of the Egyptian people, inasmuch as the following head the list:

the scientific outlook (56.67% in 120 episodes), respect for work (55%), upholding order and honouring law (46.67%), patience and endurance (45.83%), courage (45%), cooperation (44.17%), patriotism

(42.50%).

Scanning the negative values reflected by foreign series, we note that chivalry heads the list (78.33% in 120 episodes), followed by cruelty and violence (65.83%), fanaticism (53.33%), aggressivity (47.50%), treachery (45%), thievery and kidnapping (38.33%), etc. ...

Individualism, which is the primary value emphasized by American series, is not compatible with Egyptian society; moreover, cruelty and violence are not characteristics of the Egyptian people, neither are fanaticism and aggressivity. Egyptians belive in tolerance, shun discrimination in all its forms (race, religious or colour) and, being a genuinely gallant people, cannot conceive of treachery.

It is noteworthy that the positive values depicted in American series reflect conditions prevailing in American society, which rests on capitalism and favours competition among individuals. Furthermore, this society relies to a great extent on science in all areas of human endeavour and technology. Hence, the emphasis in American series on a scientific outlook, respect of science by the entire American people and of work, values which are the backbone of any capitalist society.

Consequently, public order must be safeguarded individually as well as collectively, as enacted by the law of legitimate Government, respected in order to secure the stability and justice sought by society.

These series stress the importance of patience and endurance so as to withstand with courage and self-reliance the hazards of life. They also focus on the vital importance of co-operation among all members of society in pursuance of the welfare of the nation as well as that of their co-operation with the Administration in order to ensure the smooth running of public affairs. Quite a number of episodes extol patriotism and emphasize the importance of respecting private property, since the American society is founded on an open-door outlook, competition, individualism and unlimited opportunities for any individual

to rise as high as he wishes, which necessarily entails a healthy respect for time and its assessment at its true value.

The negative values, reflected by American series, emanate from the individualist trend which does not cater for collectivity. Individualism is viewed by some societies as a fragmentation factor, whereas it is considered a progress factor by societies which allow unlimited opportunities to each and every one of its members so that they can achieve their highest goals.

Another negative aspect is cruelty and violence as means whereby to solve any strife, and modern techniques are used to emphasize such aspects.

Values indirectly conveyed which were not assessed by the content analysis of foreign series

Whereas values directly reflected by foreign series can be assessed through content analysis, those that are indirectly conveyed cannot be evaluated, but nevertheless have an indirect effect. This can be illustrated as follows:

Some series camouflage political objectives. For example, they infer that some peoples are invincible, that the scientific and technological means at their disposal enable them to learn without any difficulty the secrets of all nations and that they can lead the world and protect it against fallacious thoughts and trends.

Most foreign series display big cars, luxurious homes and other forms of lavishness which are relevant in affluent societies, but, as regards developing peoples, might exacerbate feelings, because conditions in developing societies cannot fulfill such prospects and, hence, can lead to frustration and despair.

Some foreign series project aspects of moral corruption: gambling casinos, bars and sexual relations between girls and boys, which are

prejudicial to the culture and behaviour of conservative societies.

Foreign series emphasize violence and crime which arouse suspense and attract viewers. The heroes in these series carry swords and arms, and scenes of gun shots and stabbing recur. Although researches indicate that children are adversely affected by scenes of violence, the latter are being shown in growing numbers, and are but another proof of the commercial pattern of some foreign films; the main object is to attract a greater audience in total disregard of the social effects involved.

Foreign series depict the weakness of family links, the growing gap between children and parents, the revolt of youth against traditions, their rejection of parental authority and their attempts at securing total freedom of action.

These series reflect the weakness of social ties, because individualism reigns supreme - a characteristic of industrially developed societies, they also show that no individual tries to help another.

These series also portray the population in western countries as being composed of practical peoples who rationalize their lives. If faced by a catastrophe, they soon forget it and resume the even keel of their life.

Conclusions of the Study

1. Films

Close political, economic and cultural links between Egypt and other countries, determine the volume of imports. Consequently, the bulk of films are imported from the U.S.A. and Western nations, whereas Socialist countries export very few films to Egypt. This fact was proved by the content analysis of films projected during the period covered by the study.

While considering the legislations governing the importation and projection of foreign films in Egypt, it became apparent that these laws should be re-assesses and modified so as to conform to the values, concepts and patterns of Egyptian behaviour. One should also pay greater attention to values conveyed indirectly by foreign films, since they might reflect destructive and harmful thoughts detrimental to society.

Crime and detective stories constitute the topics of the bulk of films imported from the U.S.A. and projected on Egyptian screens, the remaining quantity provides entertainment, and very seldom are there films which have a social, cultural or intellectual content.

The State attempts to enact the laws and regulations likely to contain the dangers that might ensue from the projection of foreign films. Moreover, such legislations aim at encouraging local production of films which might enhance the cultural and moral standards of peoples and promote a positive stand on their part vis-à-vis their country. But, such safety measures should never be construed as aiming at self-sufficiency and trying to put an end to foreign films importation.

2. Television

Consideration of foreign material transmitted by the Egyptian Television from 1970 to 1978 yielded the following conclusion, namely that conditions at the Egyptian Television Organization were identical to those prevailing at world level: the United States, The Federal Republic of Germany, France and the United Kingdom controlled the television programmes market in the world, and in Egypt as well.

However, the availability of production units and of technicians has enabled the Egyptian Television to produce most of its programme material locally. The ratio of foreign to local material did not exceed 15% in recent months. Moreover, the Arab Republic of Egypt exports films and series to Arab countries.

One should nevertheless not belittle the importance of foreign material imported by the Egyptian Television, because it helps diversify programme topics, create an awareness of other peoples' cultures and fill programming hours for which local production cannot cater.

Yet, the content analysis of foreign material transmitted by the Egyptian Television emphasized a danger jeopardizing the cultural integrity and civilization pattern of Egyptian society, that is the negative values reflected by foreign material, and which do not conform to Egyptian and Arab values - individualism, thievery, violence, crime, aggressivity, fanaticism and alien behaviours. This, in no way, means that all foreign material reflect negative values, because some of it is of a positive nature and does not conflict with the concepts of Egyptian society. What is of importance in this regard, is to reconsider the rules that govern approval or rejection of foreign material in Egypt.

The imbalance in the flow of information from developed to developing countries, should make it imperative for world cultural organizations, primarily UNESCO, to translate into implementing measures, likely to satisfy both developed and developing countries, the appeal

for a New World Communication Order, with a view to redressing the current situation of the information media throughout the world, and to respecting the cultural integrity of all peoples.